

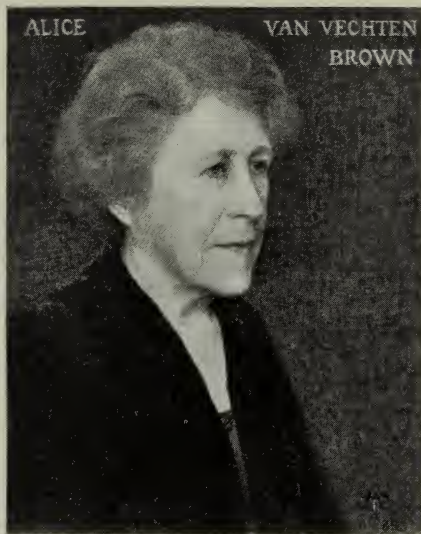
WELLESLEY COLLEGE BULLETIN
THE ART MUSEUM

WELLESLEY, MASSACHUSETTS

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PORTRAIT ON IVORY
BY ARTEMIS TAVSHANJIAN

PORTRAIT ON IVORY OF ALICE VAN VECHTEN BROWN

The portrait on ivory (5½ x 7 cm.) which is reproduced on the front cover of this bulletin was presented to the Wellesley College Art Museum by the artist through the director of the museum at a private view on May 1, 1936. The following account is reproduced from the *Wellesley College News* for May 7, 1936:

"An exquisite miniature portrait of Miss Alice Van Vechten Brown was presented to Wellesley College at a reception in the museum on May 1. Miss Avery, chairman of the art department, told the story of this treasure in her words of presentation.

*'President Pendleton:—*It is my high privilege to present to you, as a gift to the Wellesley College Art Museum, a portrait on ivory of Alice Van Vechten Brown, founder and developer of the present art department and art museum, by the distinguished young miniaturist, Artemis Tavshanjian (Mrs. Charles A. Karagheusian), member and medalist of the American Society of Miniature Painters, and winner of the Lindsey Morris Sterling prize. Mrs. Karagheusian is also the donor.

'It is not necessary to recall here, how in 1897, President Irvine sought out the young artist-director of the Norwich Art School and enticed her from her chosen way of the artist to the academic air of Wellesley; but it should be remembered that one of Miss Brown's earliest visions for Wellesley was that of an art museum which admitted nothing for exhibition whose quality was not equal to that required by the best museums in the land.

'It was a vision which required courage. For the Farnsworth Museum at that time was little more than a storehouse for gifts not wanted at College Hall, and Miss Brown's elimination resulted in two almost empty galleries. One of these she planned for loan exhibitions; the other for the permanent collection.

'It is not to be wondered at, that as the time of Miss Brown's retirement approached, her colleagues in the art department looked for some one to paint a portrait of her, which she would consider a work of art worthy to hang on the walls of her museum. It was a bleak prospect.

'But all unknown to us, events were forming. There had been growing up in Constantinople, a young girl who little dreamed she would ever be a teacher, least of all in far-away America. It was this girl who in 1930 came to Wellesley as Visiting Professor of Art, and through whom in 1934 we had an exhibition of the miniatures of Mrs. Karagheusian. It is certainly no exaggeration to say that no exhibition in these galleries ever made a greater impression on the Wellesley community, or has been remembered so well and so lovingly. Among the most appreciative visitors was Miss Brown. For this and every reason we knew that here was the artist we should choose to paint Miss Brown, but we did not know whether our wish could come true.

'The artist, divining our desire, agreed for friendship's sake to paint the portrait. And what began as an act of friendship de-

veloped after a few sittings into a work of love and deepening admiration for Miss Brown.

'It is this union of the true artist's untiring quest for perfection, with the sympathetic and penetrating vision of the many-sided Miss Brown, which has produced this work of art, and given us a lasting image of the Miss Brown who walked these halls as mistress, as we knew her, as we feared her, as we revered her, and as we love her.'

In reply, Miss Pendleton said that she was honored to accept the portrait and proud to have it in the art museum, not only because it is a work of art by a distinguished miniaturist, but also because it pictures a universal Miss Brown, who will always be remembered by her colleagues, and who has done so much for the art department, the museum, and the college.

When the wings of the panel were opened there was complete silence. All were struck by the consummate interpretation of personality which the artist achieved, interpretation placing this ivory with the finest portraits. In the face, which almost seems to change before us, each one sees the Miss Brown she knows. The vision is not photographic but, as Miss Pendleton said, universal, for those who have known her only recently and also those who remember her when she first came to Wellesley, see her there.

Effective in its simplicity and finely finished, with the light stippling characteristic of the artist, it is Mrs. Karagheusian's masterpiece technically as well as interpretatively.—*E. McC. S.*, '37."

ARTEMIS TAVSHANJIAN

Artemis Tavshanjian (Mrs. Charles A. Karagheusian) was born in New York of Armenian parentage. After graduating from the Spence School she studied sculpture with Robert G. Eberhard of Yale. During that time she exhibited three pieces at the National Association of Women Painters and Sculptors' Exhibition in New York City, and was made a member of the Association.

At the same time (1924) she began to study oil painting under Mabel R. Welch and exhibited two still lifes. In 1929, she became interested in miniature painting which she studied with the same instructor. Since 1929, she has exhibited with the American Society of Miniature Painters, and in 1931 was elected a member of the Association. This Society exhibits annually in New York and sent an exhibition to the "Century of Progress" in Chicago.

In 1933, Mrs. Karagheusian won the Levantia White Boardman prize, the only prize given at the American Society Exhibition, and in the same year was also awarded the Lindsey Morris Sterling prize given at the Women Painters and Sculptors' Exhibition for the best miniature. She has also exhibited in the Philadelphia and Brooklyn Museums.

Her work has received much favorable notice from art critics. Edward Alden Jewell, art critic of the New York Times, wrote as follows: "In the opinion of the writer, the finest miniature in the exhibition is the portrait of "Mary", by Artemis Tavshanjian, whose portrait of Mary Edmonds

won the medal in 1933. By the same artist is a striking miniature, unusually large, of Mrs. O. Agathon in a very skillfully painted gown of yellow." The portrait of "Miss Mary Edmonds" is praised in *The Art News* of January 28, 1933 for "its Vermeer-like evenness of tone and general ordering of pattern".

Mrs. Karagheusian exhibited her work in Wellesley in May 1934 and again in May 1936 in connection with the presentation of the miniature of Miss Brown. A review by Agnes A. Abbot of the first exhibition at Wellesley speaks of her impeccable drawing, subtle color relations and sense of texture. Whereas many miniatures ordinarily seen in exhibitions tend to disintegrate in form if increased in size even slightly, Miss Abbot points out that these paintings could stand the test of enlargement to almost any degree without revealing a single fault of structure nor any awkwardness of composition. This monumental quality owes its origin to a strong sense of form and structure.

Mrs. Karagheusian's second exhibition at Wellesley in May 1936 retained the sure drawing, form, luminosity of color and freshness of handling which characterized the earlier exhibition and revealed an increased perceptiveness and growth of her artistic personality.

Various influences are noted in Mrs. Karagheusian's painting: the intensive naturalness of the Dutch and Flemish masters, the exquisite sureness of Far Eastern artists, the transparency of porcelain and the richness of tones of fine fabric. One feels these characteristics and many more, but it is the hard intellectual grasp and the keen sensitiveness to beauty that give to Mrs. Karagheusian's work its peculiar and personal charm.

A MOSAIC PAVEMENT FROM DAPHNE, NEAR ANTIOCH, SYRIA

At a meeting of the Committee for the Excavation of Antioch and Vicinity held at Antioch in July 1936, for the purpose of distributing the finds among the contributing museums,¹ it was voted to present to Wellesley College a mosaic pavement which on account of its colorful and decorative qualities had attracted the attention of the director of the Wellesley Museum, at that time visiting Antioch.

¹ The contributing museums were the Louvre, Baltimore Museum of Art, Princeton University and the Worcester Art Museum. In February, 1937, the Fogg Museum, Harvard University, became a member of the Committee. According to the law of antiquities under the French Mandate for Syria, one-half of the finds of excavations are chosen by the Syrian government; the remaining half is given to the excavators.

The process of raising the mosaic may be of interest. The surface was cleaned thoroughly and divided into five sections (four sides and center) for convenience and safety in handling and shipping. The tesserae were removed along the lines of the division and the ancient cement chiselled through. Then layers of muslin and paper were glued to the surface to hold the tesserae in place during the ensuing operations, and form boards were made of the exact size and shape of each of the five pieces and placed over them. Next, the walls around the room were removed and each section of the mosaic was undermined until beams could be placed beneath it. Then the beams were lashed to the form board on top, ropes were attached to the ends of the beams projecting from beneath the pavement, and workmen pulling on the ropes raised it up on its edge, and finally completely over, so that it rested face down on the form board. In this position it was taken to the headquarters of the Expedition where all of the ancient cement was chipped off and replaced by a new backing of reinforced concrete. After this had set, the mosaic was turned over, the cloth and paper removed from the surface, and the surface cleaned again.



VIEW IN THE NORTH GALLERY SHOWING MOSAIC FLOOR FROM DAPHNE

The pavement, then cut into five sections for raising, was shipped to Wellesley and was sunk in the floor of the north gallery, where the sculpture and minor arts of the ancient Near East are displayed. It occupies an area approximately 13 feet square ($13' 1\frac{1}{2}'' \times 13' \frac{1}{4}''$).

The mosaic originally covered the entire floor of a room in a large building near the famous sanctuary of Apollo in Daphne, about five miles from Antioch. It commanded a fine panoramic view of the valley of the Orontes River, Mt. Pieria (modern Mousa Dagħ) and the sea beyond. The walls were of brick covered with thin slabs of colored marble, and the rooms were paved with marble or mosaic. The mosaic pavement of one of these rooms had a border representing buildings of the region, one of which was labelled as belonging to Ardaburius. It is believed by some archaeolo-

gists that this represents the excavated structure and that the owner was the Ardaburius who was *magister militum per Orientem* from 451 to 457 A.D.

The central motif of the geometric pattern of the Wellesley mosaic is a large yellow octagon, within which is a circle bordered by a broad band of white. The field of the circle has a wheel-spoke pattern radiating from a yellow center, its long triangular areas colored in an alternating sequence of black, white, grey-blue, dark grey and black, white, light red and dark red, repeated four times. Tangent to the sides of the octagon are squares, separated alternately by a rhomb and a triangle. These squares contain complicated geometric patterns consisting of cubes in perspective, braid, squares and triangles, and the rainbow motif, in the same colors as those of the central wheel. Between the squares and the rhombs, triangles fill the space to the border, which is divided into three sections: an inner border of white cubes; a wider central strip of dark grey with white lozenges; and an outer border of white almost completely destroyed and filled out at present with modern cement. The tesserae are of local limestone, rather large and loosely spaced, giving the rich color effect of an ancient rug.—W. A. C.

STAFF NOTES

Miss Sirarpie Der Nersessian, for seven years a member of the faculty of the Art Department, will succeed the present Director of the Museum who retires in June 1937. Miss Der Nersessian spent her early girlhood in Constantinople, living with her parents in the home of her uncle, the Patriarch of the Armenian Church. Her education began in the Armenian elementary schools; her secondary studies were in the English High School in Constantinople where she won the First Class Honors Certificate from the London examiners. At the outbreak of the World War she went to Sofia and later to Geneva where she studied at the University for three years securing the Swiss "*Certificat de Maturité*". In 1919, she was in Paris, working in Ancient History and Geography and obtaining in 1920 and 1921 the *Licence ès Lettres* and *Diplôme d'Études Supérieures*. Transferring in 1921 to the History of Art, she worked principally under Monsieur G. Millet receiving the *Diplôme de l'École des Hautes Études* in 1926. In 1937, she completed her two theses for the Doctorate, and after her "*soutenance*" at the Sorbonne in December received the degree of *Docteur-ès-lettres* with "*mention très honorable*." During her years of study in Paris she lectured at the *École des Hautes Études*, and was closely connected with the *Foyer Internationale* under American management. She is widely known both here and abroad as an authority on Byzantine Art.

Professor W. A. Campbell has been given leave of absence for the second semester of each year in order to accept a half-time appointment at the Institute for Advanced Study, as Field Director of the Excavation of Antioch.

Arnold Geissbuhler has been appointed Director of modeling in the studio courses.

Dr. Perry Blythe Cott, Associate Curator in the Worcester Art Museum has been appointed visiting Lecturer for the course in Far Eastern Art.

ACCESSIONS JANUARY 1936-JUNE 1937

- Portrait on ivory of Alice Van Vechten Brown by Artemis Tavshanjan (Mrs. Charles A. Karagheusian). Gift of the artist.
- Khmer head, bronze, XVII century. Two miniatures (portraits) by Jean Guérin, 1760-1836. Gift of Candace C. Stimson.
- Pearl and sapphire ring, designed and executed by Castellani, Rome. Anonymous gift.
- Sketch for a portrait of Mrs. William Claflin by William Hunt. Gift of Mrs. Margaret R. Claflin.
- Early American China (21 pieces). Gift of Helen A. Merrill.
- Mosaic floor from Daphne (near Antioch), V century. Gift of the Princeton Expedition for the Excavation of Antioch and its Vicinity.
- Glass vase from Cyprus, Post classical. Gift of Mrs. Frederic H. Curtiss.
- Three terra cotta heads of Greek figurines, probably from Smyrna; Hellenistic. Late Babylonian seal, chalcedony. Small piece of French enamel on gold, XVIII century. Gift of Elizabeth R. Kellogg.
- Egyptian statuette of Isis (fragment), pottery, Late Empire. Tile from Blue Mosque, Cairo, XVIII century. Gift of Mrs. Ellor Carlisle Ripley.

EXHIBITIONS JANUARY 1936-JUNE 1937

- Paintings by Edith R. Abbot.
- Modern Paintings. Lent by Durand-Ruel of New York.
- Camera Portraits and Photographic Studies by Dorothy Jarvis.
- Paintings by Martha Crocker.
- Third Annual Exhibition of the Wellesley Society of Artists.
- Three paintings: "Still Life" by André Derain; "Portrait of Mr. X" by Georges Rouault; "Interior with a Violin Case" by Henri Matisse. Circulated by the Museum of Modern Art, New York.
- Fifth International Exhibition of Lithography and Wood Engraving. Circulated by the Art Institute of Chicago.
- Miniatures by Artemis Tavshanjan (Mrs. Charles A. Karagheusian).
- Paintings and Drawings of Mexican Types by Eben F. Comins.
- Paintings and Drawings by Lessing Whitford Williams.
- Etchings, Lithographs and Woodcuts by well-known American Artists. Lent by the American Artists Group.
- Fourth Annual Exhibition of the Wellesley Society of Artists.
- Water colors and Etchings by Ellsworth Woodward.
- Water colors by six American Artists. Lent by the Museum of Modern Art, New York.

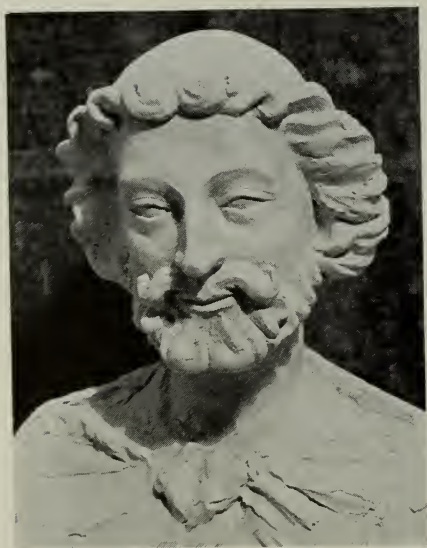
LECTURES JANUARY 1936-JUNE 1937

- "Designing a Church for the Modern Age", by Lessing Whitford Williams.
- "Russian Church Architecture", by Kenneth J. Conant.

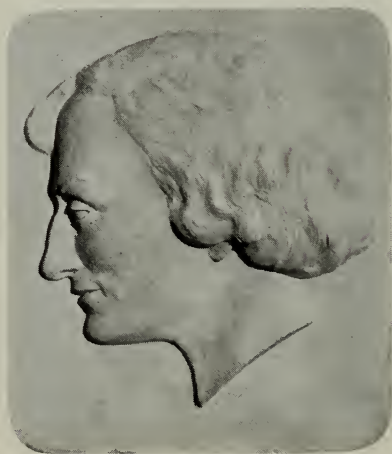
DEPARTMENT OF ART STUDENT WORK



STUDIO WORK. RELIEF DESIGNED FOR A WINDOW SPACE
(NOW BLOCKED UP) ON ALUMNAE HALL: SCENE FROM
SOPHOCLES' ELECTRA. (ART 208)



LABORATORY WORK. STUDY FROM
LIFE; RENDERED IN THE XIII CENT-
URY STYLE OF REIMS CATHEDRAL.
(ART 310)



STUDIO WORK. PORTRAIT RELIEF
MODELED IN CLAY AND CAST IN
PLASTER. (ART 103)

DEPARTMENT OF ART STUDENT WORK



STUDIO WORK. VALUE STUDY IN OIL. (ART 103)



STUDIO WORK. FORM STUDY IN WATER COLOR.
(ART 103)

DEPARTMENT OF ART STUDENT WORK



STUDIO WORK. BLACK AND WHITE ILLUSTRATION.
(ART 208)



LABORATORY WORK. BRUSH AND INK STUDY OF
SHADOW AREAS. (ART 101)

DEPARTMENT OF ART STUDENT WORK



A

PORTRAIT STUDIES FROM LIFE (WELLESLEY STUDENTS) RENDERED IN THE STYLES OF DIFFERENT PERIODS (ART 350)
A. EGYPTIAN



B

PORTRAIT STUDIES FROM LIFE (WELLESLEY STUDENTS) RENDERED IN THE STYLES OF DIFFERENT PERIODS (ART 350)
B. ROMAN

FRIENDS OF THE MUSEUM

The lack of any endowment for the maintenance of the building and museum collections, and of any college fund for the purchase of works of art, makes our museum very dependent upon the benevolence of its friends. We, therefore, invite anyone interested in the Wellesley College Art Museum to contribute to its welfare by joining one of the groups of its supporting members.

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STAFF OF THE MUSEUM

Director, MYRTILLA AVERY
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PUBLICATIONS

The Museum Bulletin is published at irregular intervals and is sent to all members.

Photographs and post cards of museum objects are on sale at the Museum Office.

HOURS OF OPENING

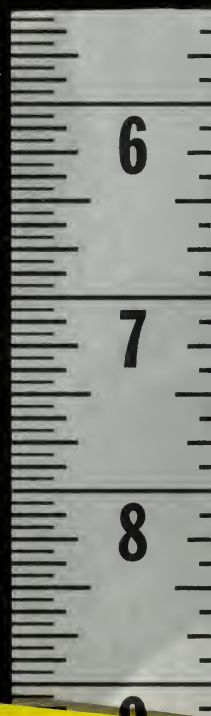
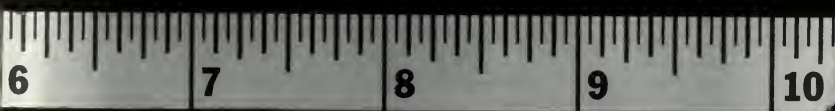
Academic year: Week days, 8.15 a.m. to 5.30 p.m.;
Sundays, 2.30 to 5 p.m.
Summer hours: 2 to 4.30 p.m., daily, except Saturday and Sunday.

MEMBERSHIP

Donors.....	\$1,000
Life Members.....	100
Sustaining Members.....	\$10 annually
Members.....	\$5 annually

MUSEUM TRAINING COURSE

This course under the joint guidance of the Museum and the Art Department was opened in September 1911 to college graduates presenting evidence of a general knowledge of the history of art. It was discontinued from 1917 to 1927. Owing to changes in the personnel of the staff, it will not be offered in 1937-38. Its purpose is to provide training and experience in the care and exhibition of museum collections, in educational work and in clerical routine. A thorough grounding in the principles and practice of cataloguing is a practical feature.



The Art Museum : [bulletin]
Wellesley College. Museum
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Jan 28, 2014

